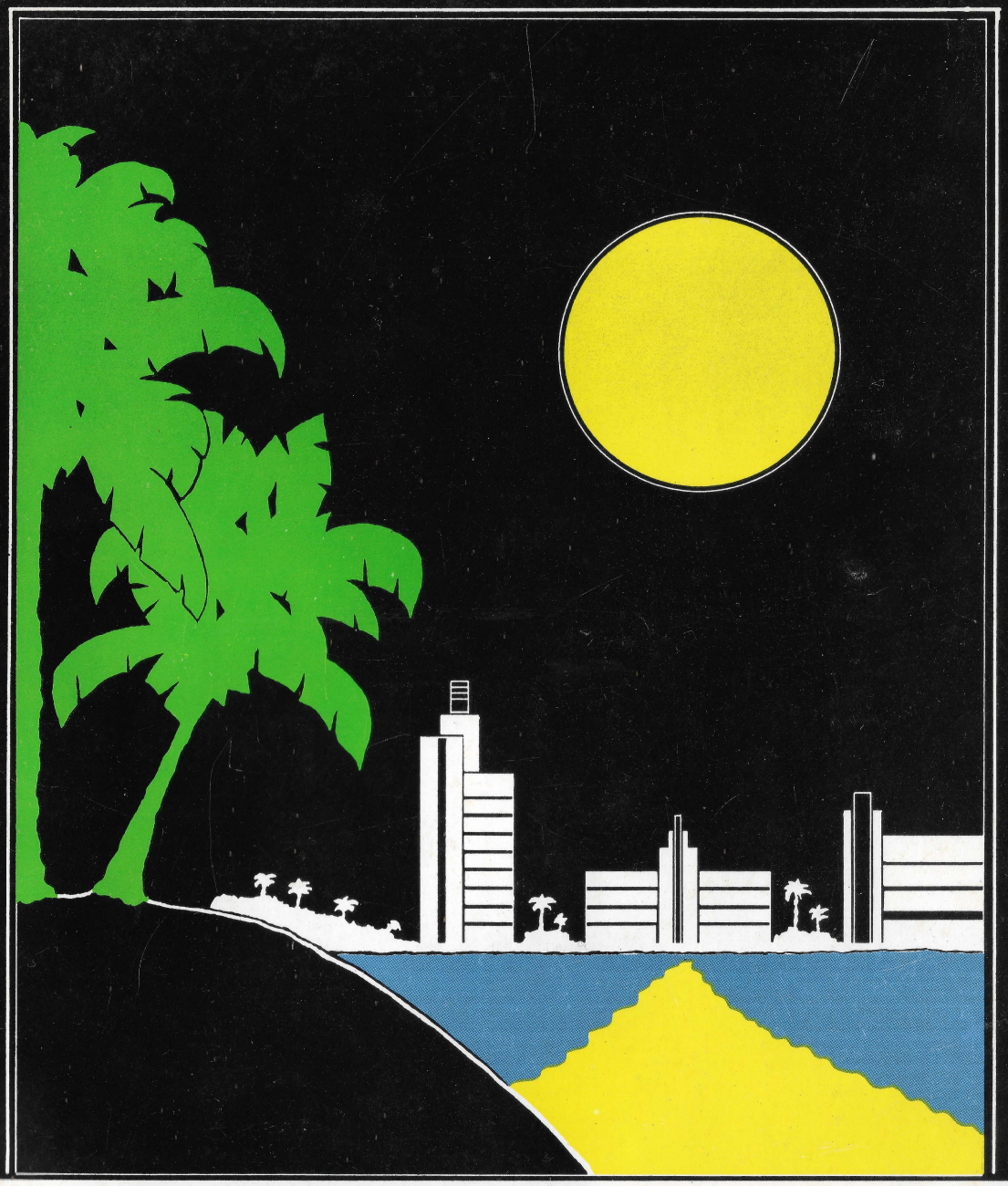

MIAMI BEACH ART DECO DISTRICT

TIME FUTURE

Dear Reader:

TIME FUTURE is a place for your imagination. For our purposes it is a one square mile historic district on the southern tip of an island. Our future is made of human scale buildings, constructed in the 30's by architects and artisans whose creative expressions transcend their era.

Is this vision possible? In 1981, Anderson-Notter-Finegold, an architectural firm, was commissioned to find out. Take a journey with us to the 90's and beyond, to a time when the recent past evolves into the distant past. Visit this district...stroll its streets and reflect on the validity of this vision. Remember these old buildings as a fingerprint of America's past. A unique neighborhood where the largest collection of Art Deco Architecture in the nation resides. Living artifacts...treasures of gleaming stainless steel, brittle yet bold neon, elegant reliefs set into pastel structures of moderate scale. A human scale...one which makes conversation with a neighbor compelling.

But today this neighborhood is in a state of flux. Since the publication of the plan immigrants arrived, government programs have been eliminated, economic conditions have worsened, and buildings have been torn down. Do we have the foresight and strength to deal with events...to somehow create our own future? Consider what can be and evaluate with your own mind whether or not you agree with the architects, artists and humanists who present their own opinions in these pages.

Paul A. Rothman

Editor

Time present and time past
Are both perhaps present in time future,
And time future contained in time past...

–"Burnt Norton" by T.S. Eliot

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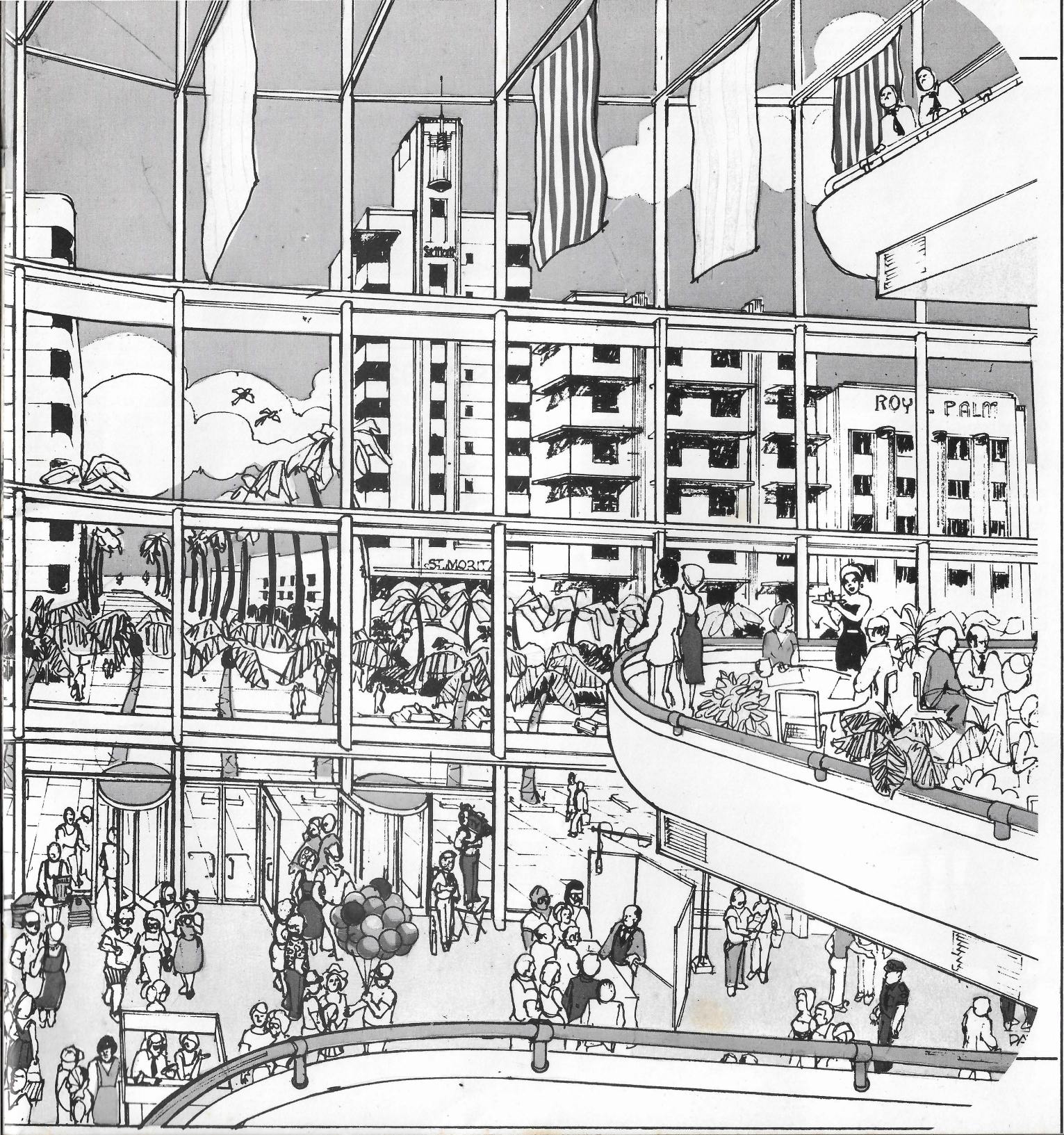


HISTORIC PRESERVATION PLANNING

F. Bogue Wallin, Historic Preservation, Dade County

Preservation planning is not a new discipline. But it is a new approach within planning and urban design. The combination of historic preservation's rise as an urban redevelopment tool (e.g. Boston's Quincy Market) and the change of federal urban policy during the early seventies, which advocated community and neighborhood revitalization as opposed to urban renewal, brought a need to plan for the preservation and reuse of historic buildings. Hence the development of preservation planning.

The premise of preservation planning is that historic buildings are valuable and necessary. Without historically and architecturally significant buildings a community loses its most tangible links to its history. Without a sense of history, communities lose the physical landmarks that identify their unique sense of place. Furthermore, historic buildings in many communities are a finite investment of time, energy and money. Thus, the object of preservation planning is to make the best use of an existing cultural and economic resource; to plan for enhancing its return to a useful and self-sustaining existence.

In comprehensive planning values of a community are translated into the goals and objectives of an area's future development. Preservation planning is only one of many competing values. The adoption of preservation within a comprehensive plan usually establishes a policy which determines *how* preservation will be accomplished; as a responsibility of government, the private sector or both.

When planning for the specific needs of a neighborhood (e.g. water, sewers) preservation planning has a more defined role. The preservation planner or architect must carefully relate the buildings and other physical elements of a neighborhood to the needs of the community. Often this process determines how and what will be preserved.

The Miami Beach Preservation Plan is within the short tradition of preservation planning. It attempts to outline a viable and realistic scenario for the "Preservation and Development" of the Art Deco Historic District. This plan has yet to be adopted, in any form, by the City of Miami Beach. While this in no way condemns the plan as unsuccessful, it does illustrate how the development of a preservation plan can become a forum for a community to discuss what kind of role preservation should have in the city's future. Although this plan has become one of the catalysts to community involvement in preservation, the outcome on Miami Beach has yet to be determined. Perhaps an increased understanding of *why* preservation is important and *how* a preservation plan addresses community needs can facilitate Miami Beach's final decision regarding the District.

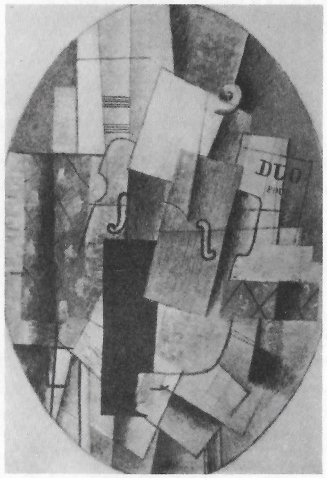
MIAMI BEACH ART DECO: ITS CONTEXT

The Art Deco style found in Miami Beach was a product of many new ideas and movements which together comprised the major tenets of modern art and architecture. The term Art Deco, not even fifteen years old, has only recently become popular with the renewed interest in this style, originally known as Art Moderne.

Because the style lies somewhere between a "high" and vernacular style with regional variations, it is elusive to analyze. The Art Deco period was characterized by great diversity; there was a revival of craftsmanship and a concern for the individual expression of the artist, while at the same time, an interest in the machine and mass production was evidenced. Furthermore, two major periods of Art Deco exist: the graceful curvilinear period, with motifs of fountains, nudes and organic imagery; and the later period which relied heavily on de Stijl, Cubist and machine-inspired forms. Even the major display of objects in the style, the Exposition Internationale des Arts Decoratifs et Industriels Modernes did not exhibit pieces from many of the art movements which are now recognized to be a significant part of Art Deco. These movements, Cubism, de Stijl, Futurism, Expressionism and the Bauhaus all sought to create and establish a radically new style expressive of modern times and, together with the Art Moderne style in the decorative arts, constitute the major elements of Art Deco active in Europe from 1910 to 1935. In addition, American ideas in industrial design, the optimistic futurism of the three World's Fairs held in the 1930's, the opulence and fantasy of Hollywood movie sets, as well as the pioneering ideas of architects Louis Sullivan and Frank Lloyd Wright, furthered the European ideas and created an Art Deco style uniquely American. All of these European and American forces are present in the Art Deco architecture of Miami Beach.

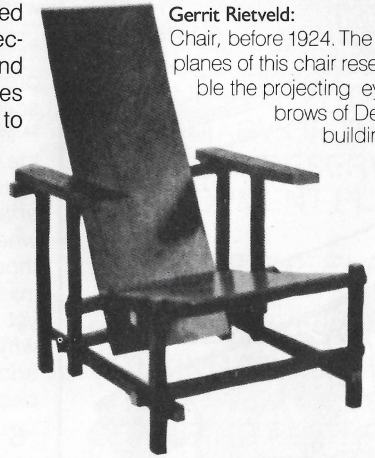
This resort style was created by a small number of architects, many of whom never received formal training but who interpreted the ideas brought to Miami by the few who had practiced architecture in New York City, the American channel for the complex and diverse ideas imported from Europe. The two pages of images which follow provide a brief overview of the sources and images to which the Art Deco architects of Miami Beach responded.

J.J.P. Oud: Cafe de Unie, Rotterdam, 1925. The facade is treated almost as a two-dimensional canvas with strong geometric elements and typography integrated in the same way as the "Duo" in Braque's painting. Many District Art Deco buildings are similar in that they employ bold type as part of the overall design of the facade.



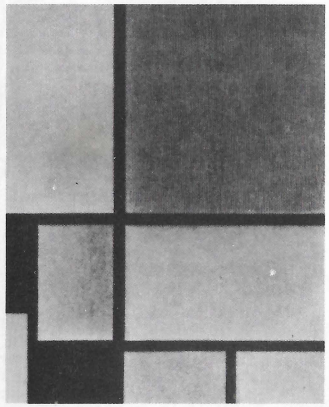
Georges Braque: Oval Still Life, 1914

DE STIJL: One of the longest lived and most influential groups of modern artists, de Stijl was formed in Holland during the first World War. It was marked by extraordinary collaboration on the part of painters, sculptors, architects and industrial designers. It included among its leaders Piet Mondrian, JJP Oud and Theo van Doesburg and had as its fundamental basis an interest in the rectangle and primary colors. Architecturally, the group stood for an abstract cubism in opposition to the superficial imitation of past styles and fanciful expressionist movements elsewhere in Europe.



Gerrit Rietveld: Chair, before 1924. The flat planes of this chair resemble the projecting eyebrows of Deco buildings.

CUBISM Born unexpectedly in 1907 with origins in the paintings of Cezanne and the sculpture of primitive people, Cubism first appeared in the work of Picasso and Braque. The Cubist painters working throughout the first three decades of the twentieth century sought to describe forms through fracturing their three-dimensionality into flat planes consisting of geometric shapes. Reality was exploded, different perspectives of a form and points in time were shown simultaneously and any interest in the simple imitation of photographic light and shade was abandoned. Cubism revolutionized how future generations of artists would work and had a major impact on every form of art.

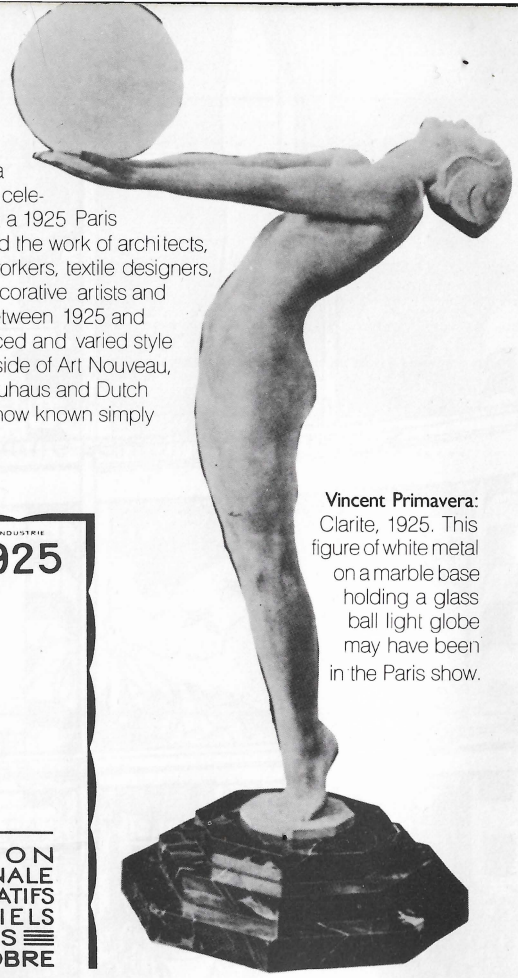


Piet Mondrian: Composition, 1921

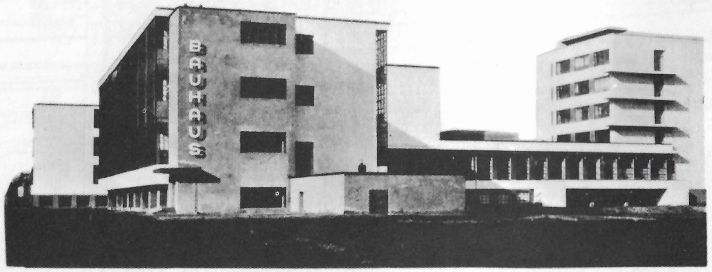
Miami Beach Art Deco Building: Note its similarity to the Mondrian painting in its uses of bold stripes.

ART MODERNE or Art Decoratif refers to a style of art reviewed and celebrated for the first time in a 1925 Paris Exposition. It represented the work of architects, furniture makers, metal workers, textile designers, as well as many other decorative artists and reached its high point between 1925 and 1935. A classical, balanced and varied style with roots in the austere side of Art Nouveau, Cubism, the German Bauhaus and Dutch de Stijl, Art Moderne is now known simply as Art Deco.

Poster for the 1925 Paris show.



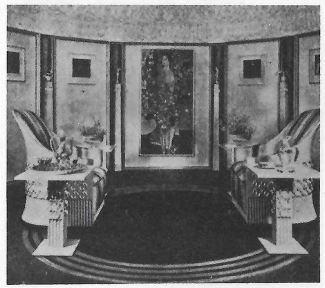
Vincent Primavera: Clarite, 1925. This figure of white metal on a marble base holding a glass ball light globe may have been in the Paris show.



Walter Gropius: Dessau Bauhaus, 1925-1926.

BAUHAUS Called the most important art school of the twentieth century, the Bauhaus was initially organized under Walter Gropius in 1919 to teach crafts and to further the cooperation of all artists towards the common goal of "the building of the future." Originally inspired by William Morris and German Expressionism, the focus soon became stark cubic geometry and the architectural principle of functionalism. The use of industrial elements and the lack of ornamentation which the Bauhaus made famous can be seen in many Art Deco District buildings.

ART NOUVEAU Flourishing in the decade between 1890 and 1900, Art Nouveau grew out of an effort to create a new expressive style based on the organic rhythms inherent in natural forms. Its theory was employed in the design of architectural ornament, the decorative arts and painting. Art Nouveau was one of the fundamental inspirations of Art Deco and its influence can be seen in the relief work, etched glass, ornamental detailing and interiors in the Art Deco District.



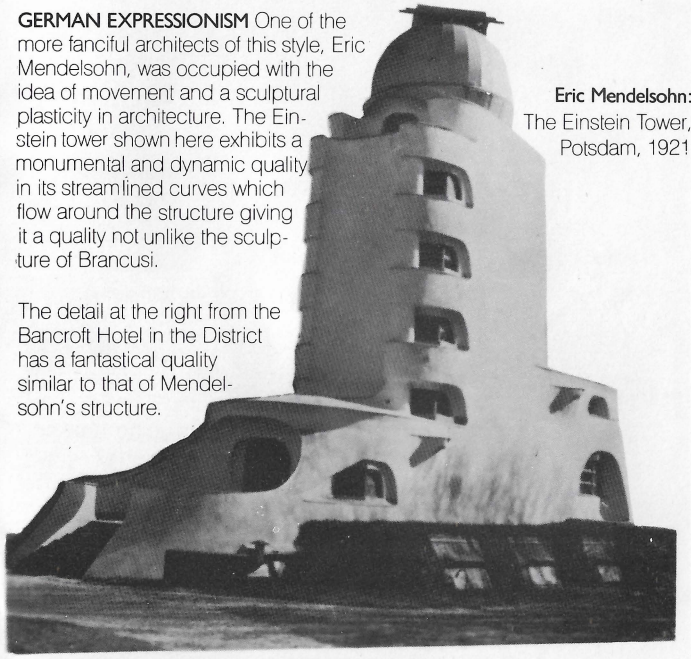
Joseph Urban, Interior view, New York Branch of the Wiener Werkstätte, 1919.

FRANK LLOYD WRIGHT Wright's influence on American Art Deco was considerable and can be evidenced in his early use of ornamentation. Incorporating careful detailing in his buildings, Wright did not spurn architectural ornamentation as did many of his European contemporaries. The projecting roof and window panels in the prairie house shown here may have been a source for the eyebrow windows and glass block panels frequently seen in the District.

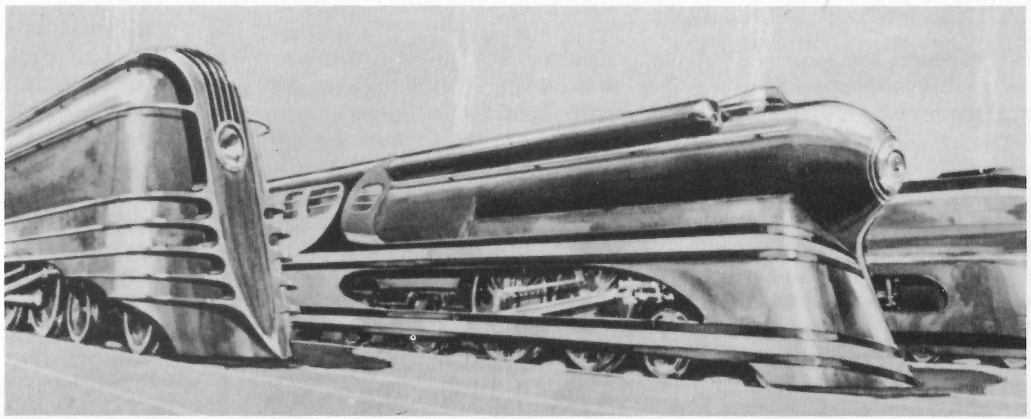
Frank Lloyd Wright: Bock Ateliers, 1902.

GERMAN EXPRESSIONISM One of the more fanciful architects of this style, Eric Mendelsohn, was occupied with the idea of movement and a sculptural plasticity in architecture. The Einstein tower shown here exhibits a monumental and dynamic quality in its streamlined curves which flow around the structure giving it a quality not unlike the sculpture of Brancusi.

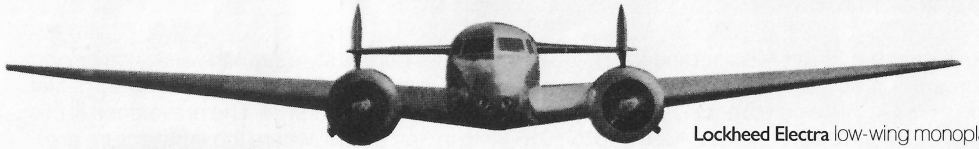
The detail at the right from the Bancroft Hotel in the District has a fantastical quality similar to that of Mendelsohn's structure.



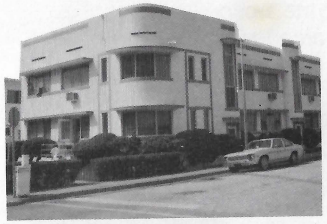
Eric Mendelsohn: The Einstein Tower, Potsdam, 1921



Otto Kuhler: Drawing for proposed streamlined steam engines, 1933.

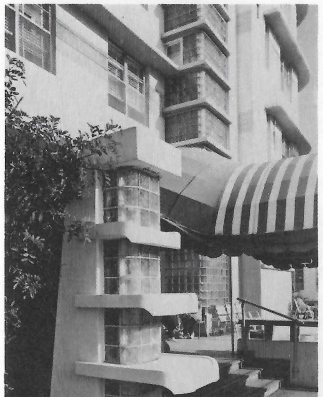


Lockheed Electra low-wing monoplane

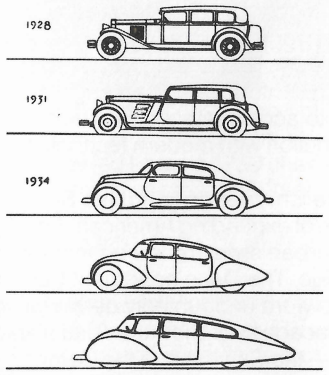


Streamlined detailing wrapping around the corner of an Art Deco building

STREAMLINING The principles of streamlining were employed in the design of vehicles, products and buildings from 1927 to the beginning of the second World War. Streamlined forms are characterized by rounded edges, smooth surfaces and low horizontal profiles. The intent was to derive a functional increase in the speed and efficiency of products such as automobiles, but often, streamlining was applied simply as a stylistic feature. Industrial designers leading the movement, Norman Bel Geddes, Henry Dreyfuss and Raymond Loewy were able to realize their utopian ideals of the union between art and technology in their design of the 1939 World's Fair.



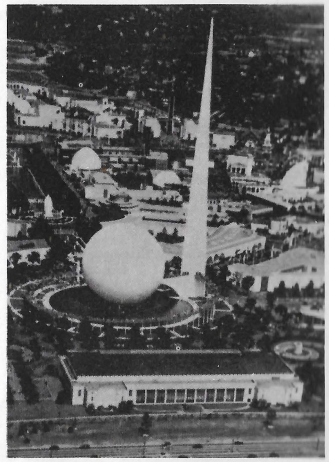
Art Deco District detail.



Raymond Loewy: Portion of Chart, Evolution of Automobile Design, indicating design trend towards simplification, sheerness, horizontality.

Vincent Korda: Model set for the movie *Things to Come*, 1936.

Henry Dreyfuss: Douglass airplane, private passenger interior, before 1936.



1939 New York World's Fair: Showing the Trylon and Perisphere, futuristic symbols for the Fair.

FUTURISM Science-fiction visions of a sophisticated technological future permeated the optimism of city planners, writers, industrial designers and Hollywood producers. A belief that a better world could be created through design and modern technological development led to the popularity of utopian notions of the ideal city. The Art Deco District with its fantasy-like concentration of exotic resort buildings and vegetation created, in many ways, this same kind of futuristic vision.

PLEASURES OF THE RECENT PAST by Barbara Baer Capitman, President

Art Deco Societies of America Project Director, Art Deco District Plan

The rediscovery of the recent past—the world of the 30's and 40's—is a passion the Art Deco District shares with the nation. MDPL was formed in 1976 when nationally the Art Deco revival movement was just taking off. Today Deco buildings, objects and fashions have become integrated with popular taste.

The Art Deco Societies of America, organized in ten cities, finds ready acceptance in a world which dotes on late, late TV and embraces current films such as *Mommie Dearest* and *Victor, Victoria* for their settings and fashions. Boutiques and antique shops in every city sell artifacts of the period and collectors specialize in plastic clocks or radios. Books of forgotten authors who were the rage in the jazz age (Michael Arlen, James Branch Cabell) and prints by Lynn Ward and Rockwell Kent are now treasured and "antique" clothing, from blacktie to boas can be found in exclusive apparel stores. Museums show chrome kitchenware, and leading galleries auction Wurlitzer jukeboxes. The artifacts of the time *not* so far-gone by, have become the totems of a generation which finds great pleasure in reliving the era.

In color, for example, black, white, and pink were as far as the imagination went. Now, as the breadth of American Art Deco becomes better known in all its manifestations—from apparel to home fashions—the palette has stretched to include the greens of our forests, the reds and sands of our deserts, the pastels of tropic sunsets.

There has been, for example, a new appreciation of the 1920's Mediterranean "Revival" style. In Miami this style's zenith was Vizcaya, and today is going through still another revival via Philip Johnson's design for the Downtown Art Center. Over 40% of Miami Beach's first hotels, apartments and commercial buildings were in this historic mode, many in the Spanish Colonial Revival style. The prevalence of this latter style is attributed to the influence of the Panama-California Exposition of 1915-1916, held in San Diego, where the architecture drew from the early Spanish monasteries of California. These buildings were opulent and exclusive, ideally suited to the prosperity and sense of well-being of the 1920's. Red-tiled, low pitched roofs; arched windows flanked by pilasters or columns, and arcades at ground or upper levels are common, along with wrought iron balconies, gates and window grilles.

The Exposition des Arts Decoratifs of 1925 in Paris marked the formal debut of the Art Deco or Moderne style. The economic boom of 1935 marked Miami Beach's full use of the style. The Art Deco Movement sprang from a casting off of traditional ideas. Miami Beach Art Deco is a unique resort-style of buildings with Cubist, simple lines and often fanciful, applied, painted or incised ornamentation. This Art Deco style was also influenced by the three World Fairs of the 1930's and the glamorous image of the Hollywood movie world. The industrial triumphs of the 1930's created a fascination with high speed technology for cars, trains and airplanes. This fascination was reflected in streamlining effects. There was also the revival interest in Egyptian, Aztec and South American cultures.

Art Deco was an *eclectic* style borrowing freely from other architectural periods. Often nautical in flavor, details include pipe railings with geometric forms, porthole windows and roof decks, combined with smooth rounded forms and undecorated surfaces. Ribbon windows or bands of color emphasize a more horizontal orientation on many of the smaller buildings. Friezes in low relief and often executed in keystone bear familiar Art Deco patterns such as fountains, Greek keys, scrolls, floral design and ziggurats. "Eyebrow" windows respond to the tropical climate as a shading device. Light and shadow are used to accentuate architectural details, glass blocks, pipe-railings, neon, cove lighting, aluminum, chrome and plastics express a new fascination with modern technology.

Travellers from the District found that Art Deco is an American style. The Chrysler building, the Seattle Tower, the Board of Trade on Chicago's LaSalle Street showed Art Deco skyscrapers in the best tradition of expanding American corporatism. The great W.P.A. lodges in the Northwest National Parks revealed Deco, always considered an urban style, translated into resort architecture. The innovative World's Fairs left Deco styled city monuments like the Golden Gate bridge. The Deco apartment buildings in such disparate cities as Chicago, San Francisco, Milwaukee, Washington, D.C., and San Antonio were undoubtedly derivation for the residential streets of our District. And in almost every American city, theatre marquees and Deco facades still show the relationship between American Art Deco and Hollywood—and are translated here in the imperiled movie houses—the Cinema and the Cameo.

The National Trust for Historic Preservation, in its 1982 Art Deco Calendar, talks about the vulnerability of this recent American style. Since the Art Deco District has become the focus of the struggle to preserve it, it can easily be said that the pleasures and scholarship connected with this period in art history are most strongly associated with the future for the Art Deco District of Miami Beach.

AMERICAN SPIRIT: BEACH DECO

Dr. Darden Pyron
Assoc. Prof. of History, Florida International University

"You're looking at a treasure." This is my constant refrain to my students as we tour the Art Deco section of Old Miami Beach. The Deco District's scale and adaptation of the buildings to a tropical environment makes the area architecturally unique.

The District expresses a relationship to American folk culture and to the vernacular style of the 1930s. Think of Williamsburg, Virginia. We consider the restoration and reconstruction of our Colonial past as being authentically American. The Deco district captures another historical moment in time—one that is still alive and kicking but just as authentic.

Folk style relies on line and flat planes of color. Like a child's drawing: the line comes first and then the color, usually laid on with a heavy hand. For four hundred years or more, this attitude towards line and color has characterized the Anglo-American tradition. Hans Holbein, for example, one of the most sophisticated artists of the Northern Renaissance in Europe, wound up working in this "primitive" style after a few years stay in England in the sixteenth century. Native American painters and builders have also relied on this most authentic, native artistic tradition. This kind of art using native materials, functional, utilitarian, makes clear statements and is often emblematic. As we stroll through the District, and look around we can see all of these, decorative characteristics in the architecture.

Folk expressions are decorative: a painting or relief adds color and substance to a wall; like the American character, our folk art expressions are colorful, robust and exhuberant. Delight, pleasure and even whimsy are some of its inherent traits. In contrast to expressing the individual artist's spirit, folk art is associated with craft and workmanship, it is frequently anonymous. Even when identifiable to one artist, it is most often based on community or "guild" values; it expresses one creator's variation of a theme that others have already defined.

Only lately have we begun to appreciate this style, called "vernacular." Only in the 30's, for example, did American art patrons turn their attention to American folk art. The Henry Francis DuPont Winterthur Museum of the American Decorative Arts: the Garbisch collection of primitive painting, among others, were started in this area. Interestingly enough, the reconstruction of Colonial Williamsburg was a part of this same movement. DuPont, Rockefeller and Dodge money may legitimize a 1750 chair as "art" by putting it in a museum. Yet, some of us are still troubled by contemporary expressions of the same folk genius—such as those still "working artifacts," on South Beach.

What does this have to do with South Beach? A lot! The traditional "art historian" way of looking at Deco is to emphasize its European, high cultural antecedents. This approach is not false, but for Beach Deco, it misses something critical and even unique. What is that? It is this native folk element. Beach Deco certainly uses the syntax of the early 20th century styles, but its vocabulary is all American. Look at the individual buildings. Look at the lines. Look at the flat planes of color. Look at the exhuberance. Neither our buildings nor the contents of folk-art museums are "high art" as are, say, the works of Titian and Mondrian or Palladio and Mies van der Rohe. However, they are important in ways that high and international art works cannot begin to accommodate: they are expressive of an on-going tradition in our country.

The sun and ocean breezes are a part of the buildings' lives; native keystone is an integral building material. The log cabin of frontier Ohio? A New England saltbox house? The plantation dwelling of the Old South? They have nothing on the buildings of the Old Beach.

But what of the anonymous creator? District architects have proved over time to have been urbane and sophisticated. At the same time, they did have a guild spirit of communal enterprise.

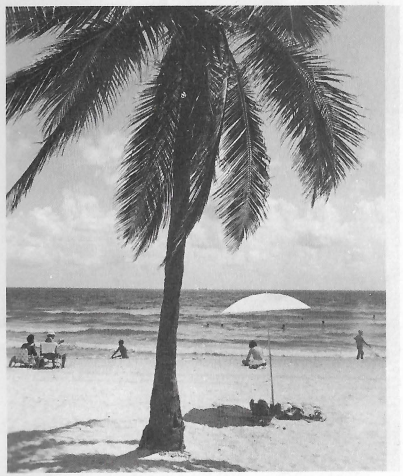
Through the first half century of our national life after the American Revolution, London was our cultural capital. Then Dusseldorf, then Paris. The 1930s marked a new awareness of American roots as a creative source. We rediscovered ourselves. John Steinbeck and Margaret Mitchell, Thomas Hart Benton and Ben Shahn, Bessie Smith and George Gershwin: loving or complaining, we discovered America as home. Starting with the stories, sounds and sights of the America these folks grew up with, they created an era. In a most extraordinary way, Old Miami Beach is the very embodiment of that age. The nostalgia about the 30's is not misplaced. That age and these buildings have very much to teach us about what we are, what we have been and even what we still might be.

ASSETS AND LIABILITIES

As a resort and year-round community, the Art Deco District faces an array of challenges to improve the quality of life and appeal of the District for both residents and tourists. The evaluation of existing conditions, current development proposals and current trends identified specific assets and liabilities in the District and was an integral component in the preliminary review process of this study. Categorized by area, the list is not intended to be an outline of what is inalterably "good" or "bad" about the District. It is, moreover, a framework for establishing the fundamental opportunities on which the Preservation and Development Plan is based.

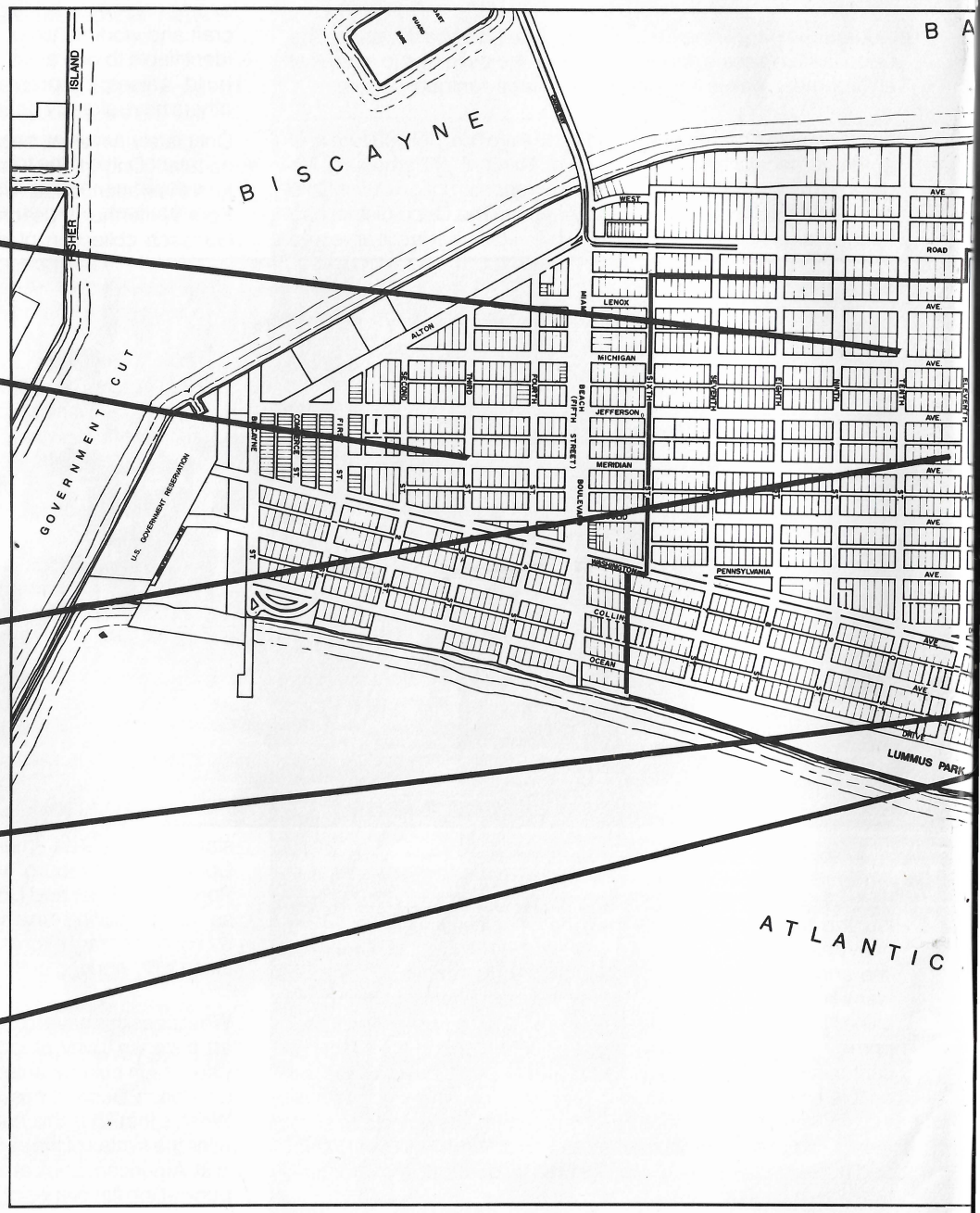
Architectural tours are given by MDPL.

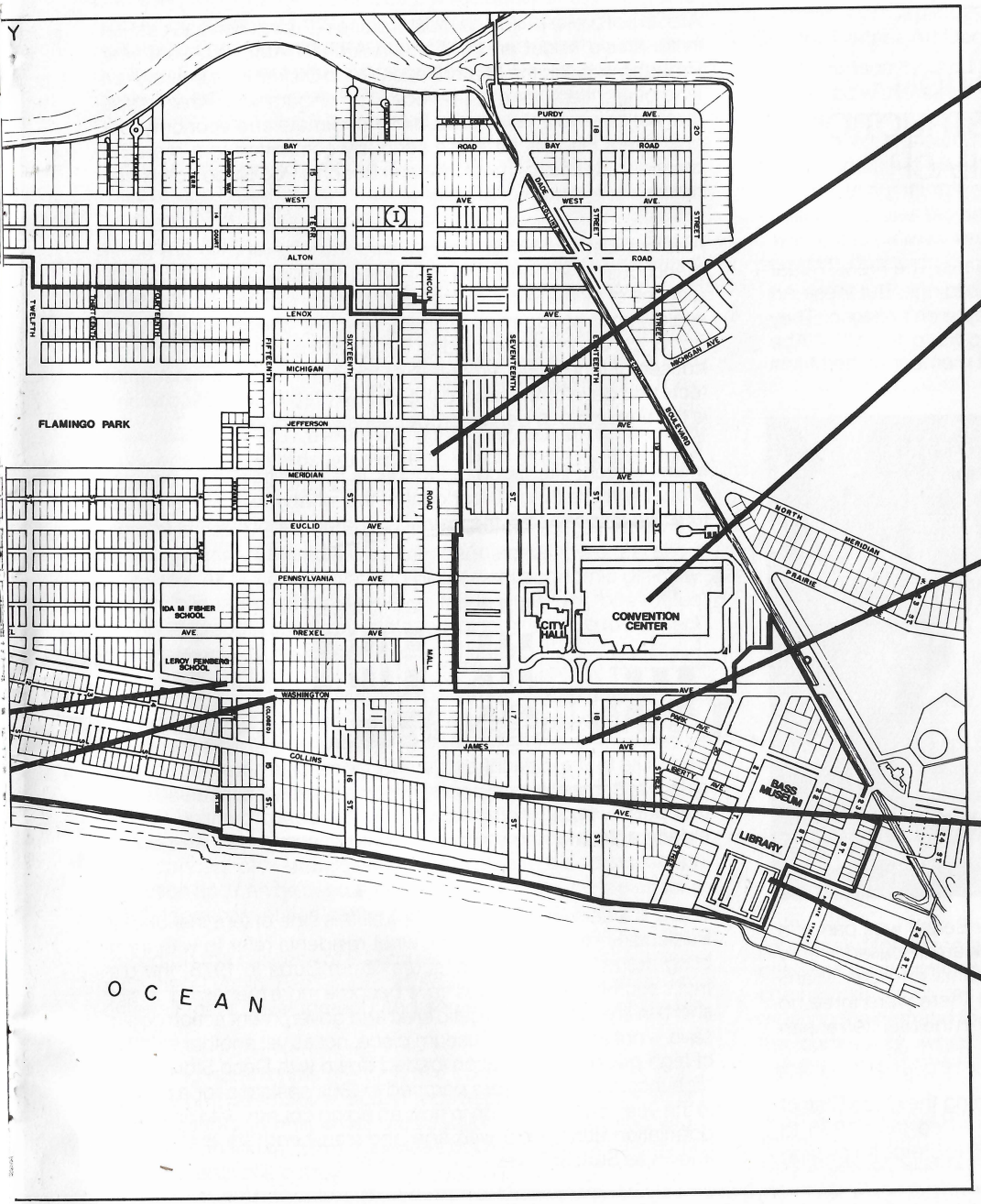
Public enthusiasm is growing.



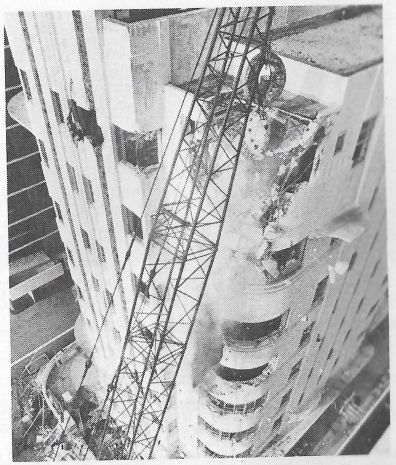
Oceanfront swimming and sunbathing are ideal.

	ASSETS	LIABILITIES
GENERAL IMAGE	• Scenic environment • Pleasant climate • Art Deco theme potential	• Negative image due to building deterioration • Lack of positive attitude towards elderly
SOUTH SHORE REDEVELOPMENT	• Increased tourist volumes • Increased facilities, housing and commerce	• Competing commercial area • Free-form layout and scale contrasts with District • Demand for relocating residents to District • Demand for nearby employee housing
RESIDENTIAL AREA	• Architectural quality • Coherent streetscapes • Compatible population • Pedestrian orientation	• Development pressures for demolition and new high rise housing • Lack of housing subsidies • Intrusive buildings and excessive densities possible under present zoning
ESPANOLA WAY	• Concentrated Mediterranean Revival style buildings • Intimate scale • Tourist theme potential • Current rehabilitation	• Vacant buildings • Deteriorated appearance • Absence of focused activities
WASHINGTON AVENUE	• Pedestrian scale and activity • Commercial concentration • Building rehabilitation potential • Public improvements	• Incoherent storefront rhythm • Parking shortage • Underutilized major structures

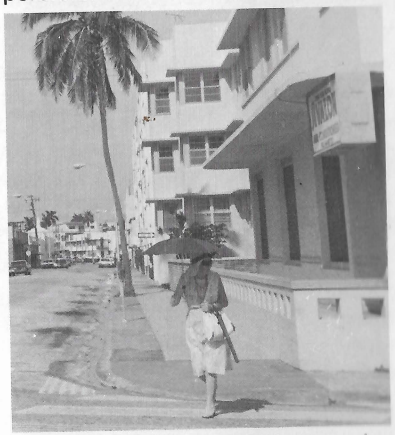




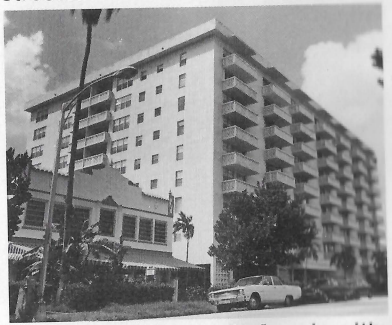
ASSETS	LIABILITIES
LINCOLN ROAD MALL	
• Quality architectural character • Art Deco theme potential • Hotels and convention center proximity • Sufficient parking	• Limited retail selection • Unsympathetic storefront alterations • Length of Mall • Lack of shade trees • Decline in retail activity
CONVENTION CENTER	
• City's largest convention capacity • Adequate parking facilities • Tourist market for nearby hotels and retailers	• Hotel room, restaurant and entertainment shortage in immediate vicinity • Competition from large hotels with in-house convention facilities outside District • No connection with tourist themes or ocean
SMALL HOTELS	
• Architectural quality • Cohesive streetscape • High real estate values • Proximity to Lummus Park • Elderly services provided • Tourist hotel potential	• Potential conflict between elderly services and tourism • Obsolete hotel rooms • Lack of hotel services • Development pressures for housing conversions • Development pressures for new condominiums
LARGE, UPPER DISTRICT HOTELS	
• Architectural landmark quality • Tourist hotel potential • Proximity to retail • Oceanfront location	• Obsolete hotel rooms • Lack of hotel services and support facilities • Development pressure for beachfront condominiums
DISTRICT ENTRANCES	
• Thematic gateway potential at southern edge • Potential intermodal terminal location • Nightclub/entertainment center potential as northern gateway	• Weak visual definition of District boundaries



Demolition of significant buildings persists.



Shade trees are needed on major streets.



New buildings are out of scale with their neighbors.

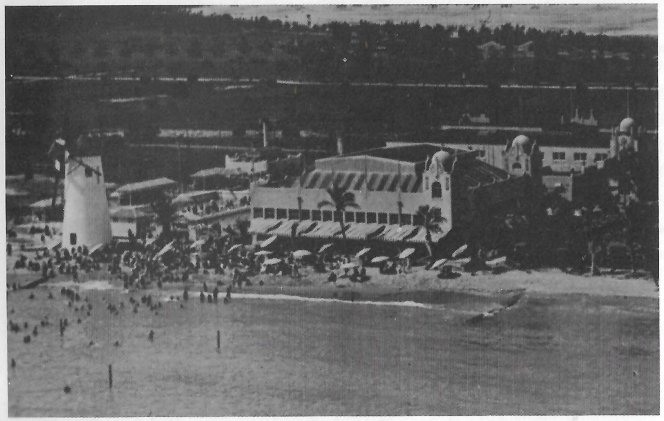
POPULATION — A SHIFTING SCENE

The Miami Beach Art Deco District is a major self-selected elderly-dominated community in the United States which has sustained itself for over fifty years. This fact makes it a social as well as architectural treasure.

District residents were predominantly a retired Jewish population who were the working men and women in the northeastern United States in the decades of 1920-1970.

Interviews of the elderly underline the community network which exists among friends and neighbors as the heartbeat of the community. Since so many people live alone, far from families, they depend on the social interaction and the looking-out-for-each-other attitude which the District promotes. Small apartment buildings are especially conducive to the communal support network and the modest number of units in the typical District apartment building make it easy to know one's neighbors.

Since the Plan's release, new data from the 1980 Census suggests that the elderly are rapidly disappearing. They are being replaced by Hispanics. Most elderly people enjoy the climate and living style of the District.



THE PERSECUTION AND PLANNED DESTRUCTION OF OLD MIAMI BEACH

by Alexander Cockburn,
Columnist, VILLAGE VOICE

"I just came back from staying in New Orleans. The French Quarter is wonderful, very historic. I love old buildings. But these Art Deco buildings are 40, 50 years old. They aren't historic. They aren't special. We shouldn't be forced to keep them." — Abe Resnick, Miami real estate developer and member of the Miami Beach Planning Board.

Before the First World War much of Miami Beach was part of a coconut plantation, bought by a Pennsylvanian called Henry Lum from the U.S. Government for 35 cents an acre. Miami Beach was incorporated in 1915. By 1921 there were three hotels, and the building boom lasted — largely in the Mediterranean Revival tradition — until 1927.

The second great building boom, establishing the Deco District now under imminent sentence of death, lasted from 1935 to 1945. Sun, sand, and architecture conspired to create an escape from the Depression. The spirit was one of gaiety, lightness, the swoop of the streamline, and the soothing tonic of ice cream and pastel colors.

"Are any of these buildings masterpieces?" John Perreault asked in an article about art in Miami in ART IN AMERICA last year. "Probably not. Yet the Miami Beach Deco District in its entirety *is* a kind of architectural masterpiece... an unparalleled streetscape that not only reflects a particular time, climate and economy, but also offers lessons for those seriously committed to a more humane urban environment... Miami Beach's Pop Deco hotels epitomize a 30s dream of progress."

And not just the hotels. Throughout the square mile are apartment houses ranged along the streets and boulevards, affording glances of intimate courtyards and tropical comfort on a human scale. Amid condo madness, the lava-like concrete torrents of horror carving their way along the coastline of Florida — prison houses of loneliness, emblems of the inhumanity of most architects and developers toward their fellow creatures — Deco Miami is the emblem of a gentle, proper sense of proportion.

Miami Beach, like much of Florida, is filled with elderly people: probably more than 70 per cent of the inhabitants. The architecture and disposition of the district is a paradigm of how the elderly

might like to live: beachfront promenades, safe hotel parlors and cafes, apartment house courts — intimate yet not concealed from that public, social vigilance which is the best protection for the elderly against more youthful predators; community and social interaction for old people rather than solitude.

There is a certain seediness, still well this side of terminal decay. Particularly since the arrival of what residents refer to with trembling hatred as "the Mariel scum" from Cuba in 1978, the district's southern approaches have become more menacing. It is in short an area which energetic civic and government action could save — not as a Disney museum piece, not as yet another swatch of high-priced gentrification loaded down with Deco Stores and high-income time-sharers perched in '30s nostalgia for a month in the year, but as a lesson in how an aging country with an aging population could deal with age and transcend the graveyards known as Sunset Cities.

DISTRICT LAND USE — A SYNOPSIS

Caressed by gentle sea breezes the residents of this barrier island enjoy average temperatures of 67.8° in January and 82.1° in August. The tropical vegetation of the island is lush but is a far cry from the coconut plantations of the past. Recreation areas include the beach, Lummus Park (26 acres) and Flamingo Park (34.5 acres). On 10th St., there is an auditorium.

Today Miami Beach has 30,670 hotel rooms in 343 properties. The average hotel has less than 100 rooms with permanent occupancy of 50%. Large public spaces such as porches, lobbies and patios encourage contact between neighbors making Deco hotels unique. But because many are in disrepair they are unable to compete with the more contemporary hotels of the north.

During the 30's two or three story multi bedroom apartment buildings were built. In 1980, 80% of these 36,000 units are rental and of these 96% are one bedroom or efficiency apartments. They show the range of adaptation of the Deco style to a tropical climate. Windows with eyebrows, lightly-painted thick concrete walls, open court yards are elements which made the buildings pleasant during the time before air conditioning.

Washington Ave. is the main commercial street. Lincoln Road is a pedestrian mall. Espanola Way is a charming narrow street shopping area. All are having varying degrees of economic difficulty. Automobile traffic generally moves freely. However, bus routes run north to south and there is a need for loop service to connect service areas with residential and hotel areas.

The intimate scale makes walking a joy. Thus, on the main streets pedestrian traffic is crowded. Sidewalks need expanding; and shade trees should be added.

The economy of the area is dependent upon tourism. Domestic tourism is down from the 60's, but international (Latin American and British) has increased 600% over 5 years. A small European hotel-concept of friendly, fashionable service could be an ideal attraction and can be used in conjunction with the city's plan for a 1,600 room convention center hotel.

Based on the success of Baltimore Harbor and Boston, a shopping area "Vanity Fair" is proposed to spur new shopping and entertainment development, and serve as a focal point for the District.

Replacing hotel rooms are high rise condominiums. This along with the proposed South Beach redevelopment plan will attract new residents. A residential preservation and upgrading effort should be made to serve 'devotees of Deco' and the expected new residents of the area.

THE ART DECO DISTRICT — THE BOTTOM LINE, AN ECONOMIC PERSPECTIVE

by Andrew W. Capitman, M.A., A.B.D., Economist
General Partner, Art Deco Hotels Ltd.

On the surface the Art Deco District would seem to be primarily concerned with the restoration of a unique collection of old buildings; historic preservation for the sake of its cultural values, art for art's sake. What is crucial to a proper understanding of the Plan is that this could not be further from the truth. The Plan represents, as much as anything else, a clear marketing-oriented economic strategy that uses the neighborhood's architectural character as the thematic basis for broad-scale economic revitalization of a depressed urban area.

As demand for space outstrips supply the Plan identifies numerous sites for potential new construction of residential hotel and commercial structures. There is a delicate balance between meeting the demand for space and maintaining the character of the community, which attracted residents, tourists and businesses in the first place.

The Plan offers the best of two competing worlds — historic preservation of a unique place and progressive entrepreneurial opportunities for sensitive new construction.

Those who restore old buildings and those who build new ones in the historic district must have a common agreement on the marketing strategy to fuel the success of both. What is essential is the promotion of a nostalgic tropical resort community which is a consequence of its cultural and social setting. In using this strategy Miami Beach will represent the ideal home or vacation destination for the sophisticated individual who shuns massive, impersonal environments. This market comprised of educated, well-employed and well-travelled people constitutes an estimated 30% of the domestic United States population which vacations away from home on a regular basis. Most importantly, the marketing strategy is oriented towards a population which currently does not visit Miami Beach, and without whose business the Beach cannot survive as a tourist center.

Miami Beach's opportunity to revive its tourism industry and a major portion of its city which is currently a near-slum, has arisen purely as a matter of historic chance. Suddenly a resource has been discovered where none was suspected to exist. The conversion of this resource into tangible economic gain is not a mechanistic process. It will only occur if government officials and entrepreneurs aggressively pursue the marketing strategy of promoting the Art Deco theme to the right populations, and simultaneously restore the District to maximize its nostalgic ambiance. The approach is gradual and conservative, and allows entrepreneurs the luxury of social and esthetic responsibility which large-scale and unplanned mass development obviates. The Art Deco District Plan represents a highly humanistic approach to urban revitalization in a capitalist economy.

The Art Deco District plan represents a trend that has been successfully executed in cities throughout the United States. While the economic success of historic preservation projects in Washington, Boston, Charleston and New Orleans are well known, what is frequently overlooked is that their very success has resulted in large-scale new construction in and around their historic districts.

Examples are the large-scale hotels which ring and draw upon the Vieux Carre in New Orleans and the development of condominiums around the Faneuil Hall-Quincy Market area in Boston.

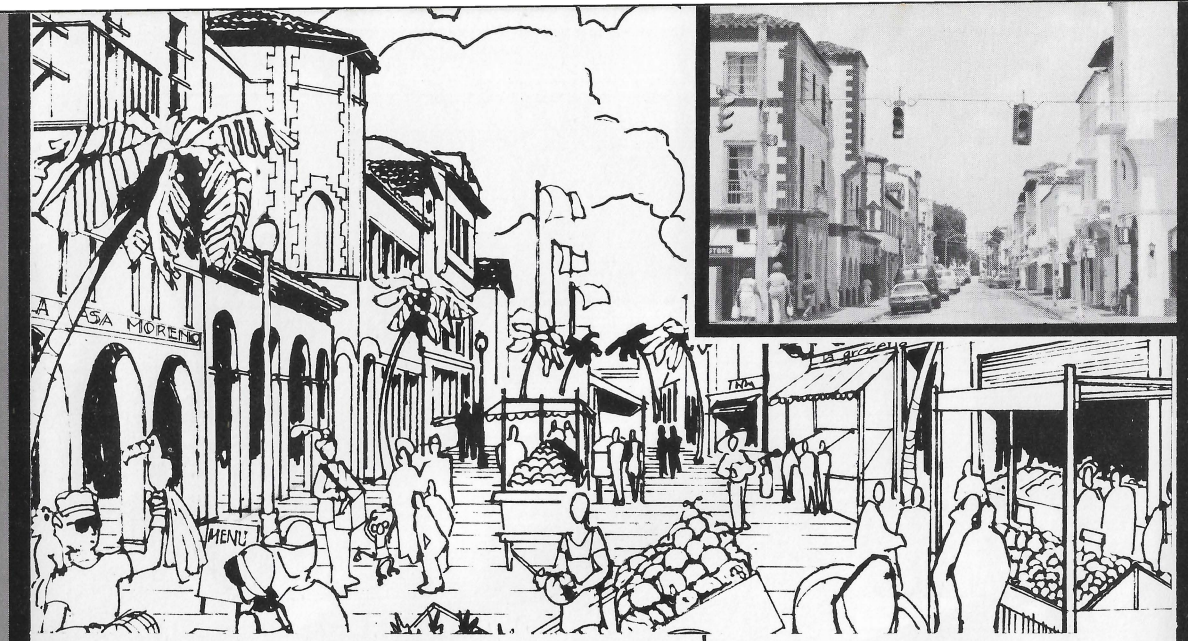
The economic development process envisioned by the Art Deco District Plan follows clearly established rules of supply and demand. As tourists and new residents are drawn to the neighborhood for its architectural appeal, occupancy rises and with diminishing available supply rents and values also increase. Simultaneously improving the District's principle commercial corridors (Washington and Collins Avenues and Lincoln Road Mall) by uniform and appropriate remodeling of store facades and landscaping creates greater demand for retail space. New stores cater to the needs of new residents.

Upgrading of the Ocean Drive hotels as tourist facilities with ground floor restaurants and tourist services fronting on an Art Deco and Mediterranean Revival theme mall with through traffic rerouted from Ocean Drive.

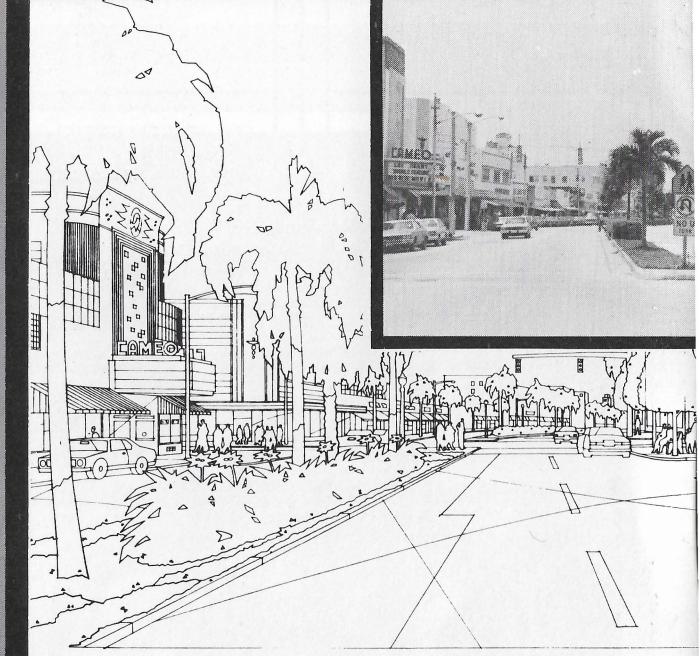
Rehabilitation of seasonal hotels in the museum area for housing and creation of an artists and writers enclave in this area. Commercial focus will be nightclubs and entertainment.

Upgrading and rehabilitation of apartment buildings in residential areas for housing, with family and elderly units of varied sizes and congregate forms for both permanent and seasonal residents.

Reuse of lower Collins Avenue buildings as a health-oriented commercial and recreational center, offering hydrotherapy, solariums, gyms, etc.

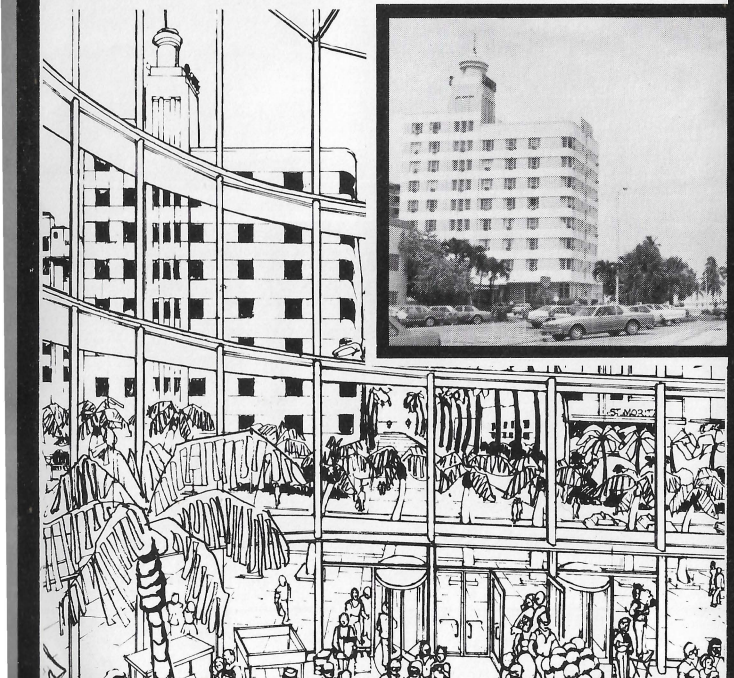


Creation of theme malls on Espanola Way and Lincoln Road. Espanola Way can be a Latin bazaar, while Lincoln Road can feature Art Deco specialty boutiques and an outdoor museum of Deco artwork.



Upgrading of Washington Avenue as a neighborhood and tourist shopping area, with a focus on the ethnic heritage and cultural diversity of residents and visitors.

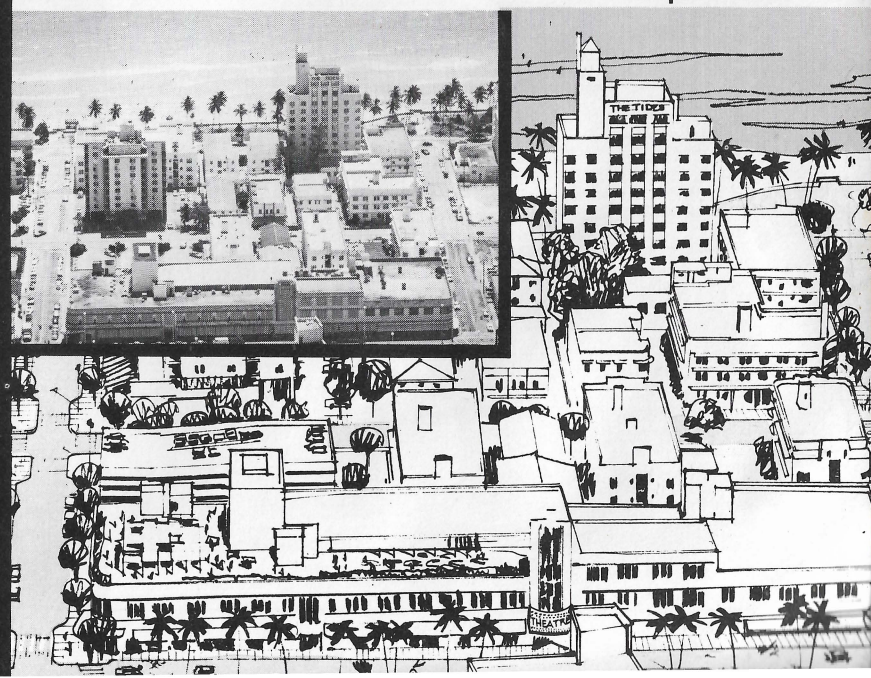
Development of a large scale, mixed-use retail/hotel/marketing trade center as a central focal point of the District with dramatic public spaces.

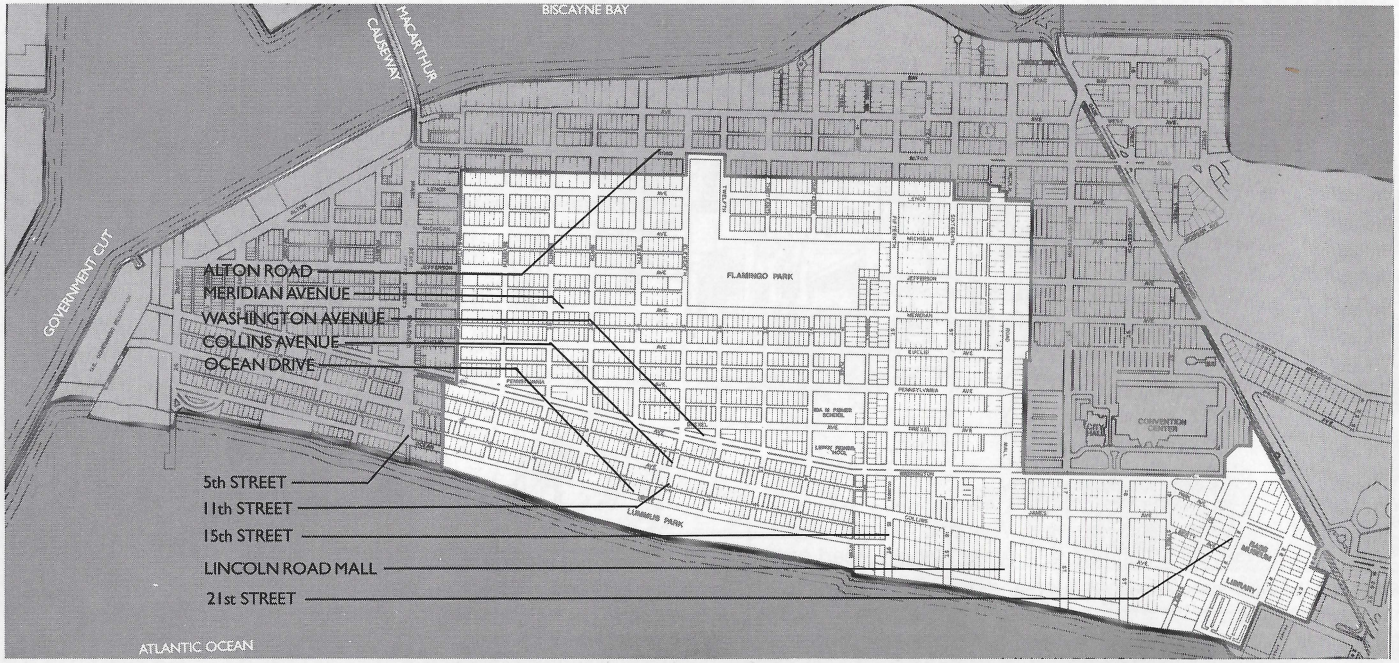


FROM TODAY INTO THE FUTURE

A SUMMARY OF THE DECO DISTRICT PRESERVATION AND DEVELOPMENT PLAN

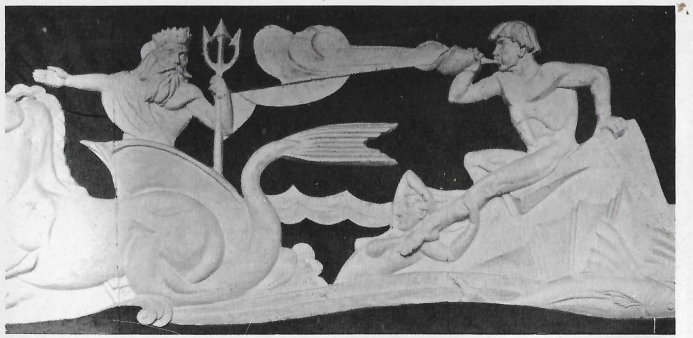
Upgrading of large Collins Avenue hotels to serve an expanded tourist market.

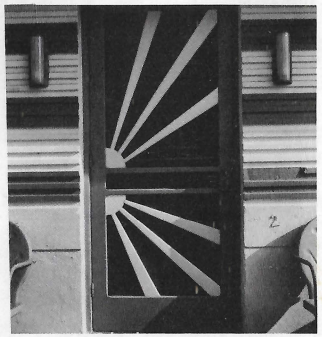




GOALS OF THE PLAN

1. To preserve and enhance the historic architecture and tropical setting of the District; promote awareness and create a dynamic mixed use environment.
2. To encourage sensitive rehabilitation of significant buildings.
3. To suggest development incentives for private investors.
4. To provide guidelines for housing and service which support identified needs.
5. To develop a joint commitment between public, private and citizen groups to the plan.





OCEAN DRIVE/COLLINS AVENUE/WASHINGTON AVENUE

Ocean Drive/Collins Avenue

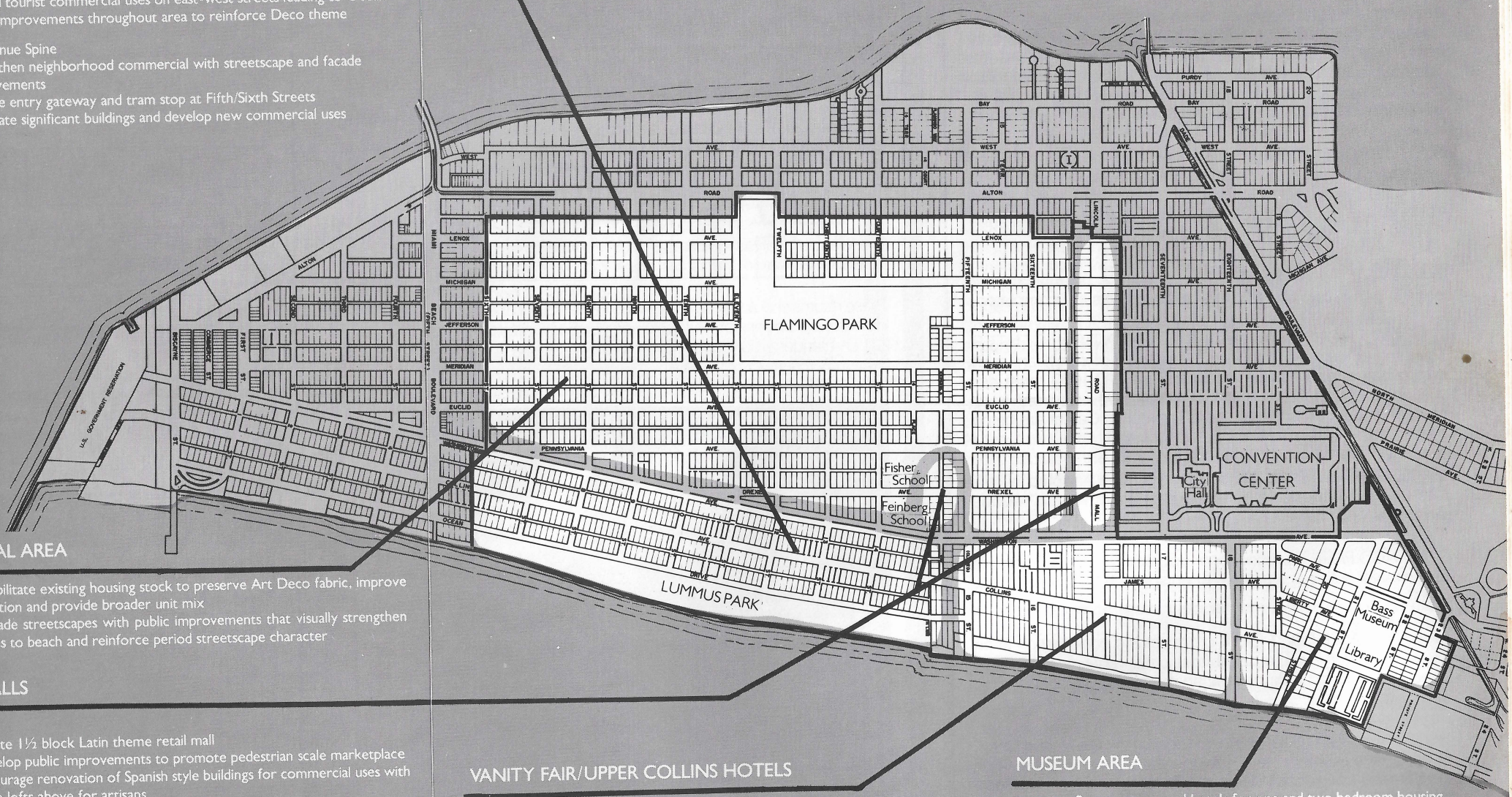
- Renovate Ocean Drive hotels
- Widen sidewalk to develop promenade on Ocean Drive
- Create tram route on Ocean Drive, connecting to South Shore water taxi
- Establish District gateway at Fifth Street, with major parking facility
- Renovate Collins buildings for tourist commercial with housing above, supplemented by new infill construction for similar uses.
- Expand tourist commercial uses on east-west streets leading to Ocean
- Public improvements throughout area to reinforce Deco theme

Washington Avenue Spine

- Strengthen neighborhood commercial with streetscape and facade improvements
- Provide entry gateway and tram stop at Fifth/Sixth Streets
- Renovate significant buildings and develop new commercial uses

KEY ELEMENTS OF THE DISTRICT PLAN
TAKE A WALKING TOUR INTO THE FUTURE

As you tour the Art Deco District, see the future! Use this map to visualize changes "in your mind's eye." Decide for yourself what goes, what stays—what needs strengthening, restoring.



RESIDENTIAL AREA

- Rehabilitate existing housing stock to preserve Art Deco fabric, improve condition and provide broader unit mix
- Upgrade streetscapes with public improvements that visually strengthen routes to beach and reinforce period streetscape character

THEME MALLS

Espanola Way

- Create 1½ block Latin theme retail mall
- Develop public improvements to promote pedestrian scale marketplace
- Encourage renovation of Spanish style buildings for commercial uses with some lofts above for artisans

Lincoln Road

- Emphasize Deco theme commercial mall for tourist retail market
- Revitalize fabric through storefront rehabilitation program
- Renovate significant vacant buildings to attract new users
- Establish open air sculpture and industrial design museum
- Upgrade public improvements
- Develop tram access connecting to other parts of District

VANITY FAIR/UPPER COLLINS HOTELS

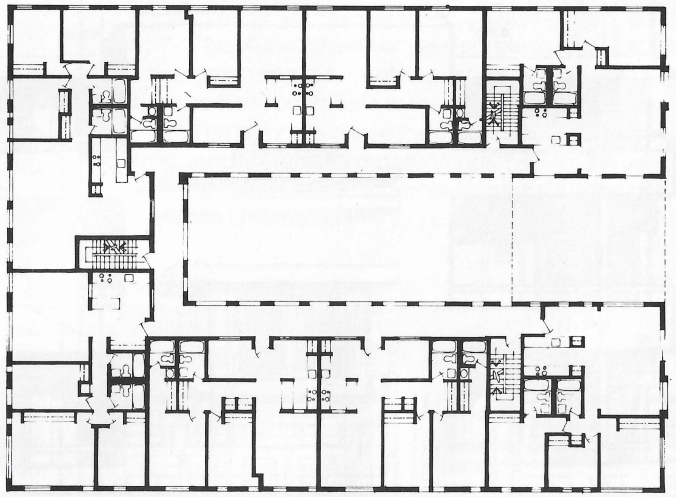
- Upgrade Deco hotels as quality tourist hotels
- Develop new commercial center to include restaurants, shops, transportation terminal and major public open space
- Create finger parks on east-west streets connecting to beach

MUSEUM AREA

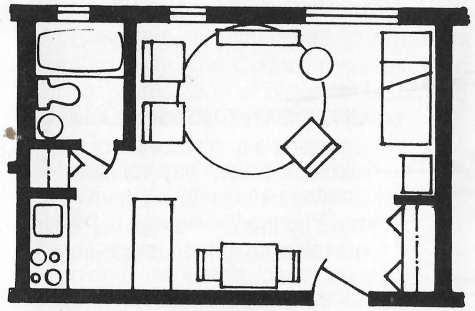
- Renovate seasonal hotels for one and two bedroom housing
- Develop new entry node at Twenty-third Street
- Preserve and upgrade Art Deco buildings
- Promote night-time entertainment and cultural uses
- Upgrade public improvements to emphasize access to beachfront

ELEMENTS OF THE PLAN

Renovated Congregate Interior with Art Deco Motif

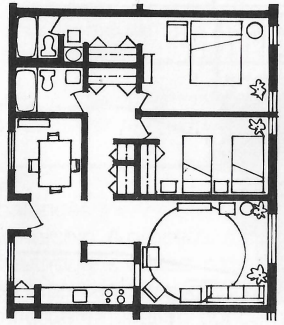


Scheme B - Second Floor Plan

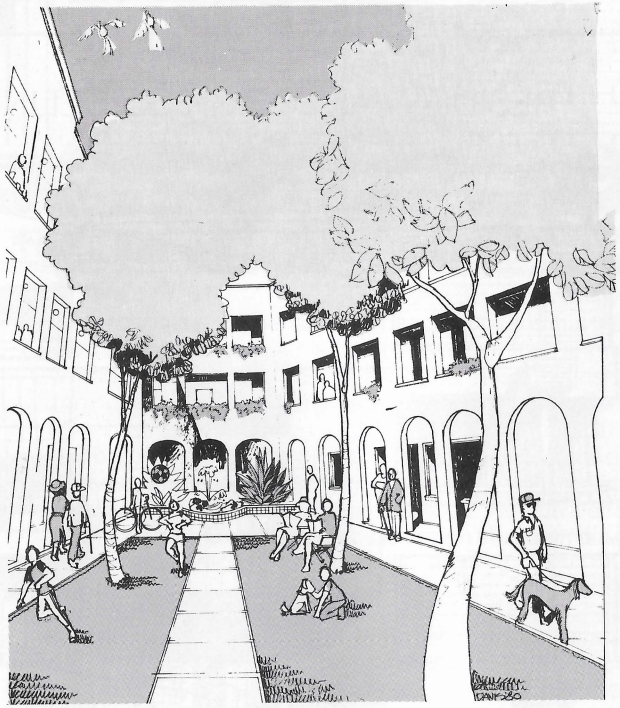


Scheme A - Unit Plan

Scheme B This scheme demonstrates how the building could accommodate a mix of retired couples and small families. To make the courtyard a more active space, the corridor has been moved to the edge of the courtyard as a covered arcade. This allows for design of comfortable units with cross-ventilation. This conversion would create 15 two-bedroom and 9 three-bedroom apartments and costs about the same as Scheme A.



Scheme B - Typical Unit



Renovated Courtyard Interior

THE REACHABLE PAST — VISIONS OF A SWIFT, STREAMLINED LIFE

by Prof. Mark A. Bernheim, Ph.D.,
Professor of American Literature
Miami University
Oxford, Ohio

For the most part, American literature of the 20's and 30's paid scant attention to what artists were attempting to achieve in architecture, painting and design. From Hemingway's pictures of expatriates roaming Europe for a permanence of value and culture, to Fitzgerald's hollow flappers living it up at home, writers were preoccupied with their own visions of what the world was like.

One of the exceptions is found in the works of John Dos Passos, who was trained as an architect. His works of protest, *Manhattan Transfer* (1925) and the massive *USA* trilogy spanned the 30's. Here the author touches upon the styles and buildings of the time as representative of a new, yet already corrupted, vision of swift, streamlined life. *The Big Money,* for example, includes prominent mention of the 20's land boom in Miami and Coral Gables. This mad rush to riches is seen as occurring at the expense of the newly acquired freedom of the 20's, a prostitution of the populace to the aims of capitalism. Dos Passos indicts the advertising and public relations industries for their infection with modernism.

At the same time, Florida had achieved a prominence as the 'snob' capital of the East. In magazines that catered to the financial elite that boomed in the 'twenties and then tenaciously clung to gains in the depressed era that followed, the popular image of the area took on added lustre. *Vanity Fair, Town and Country,* and others openly praised the 'restricted' discriminatory nature of the resorts dotting the "Sunshine" coast that was "America's Idyll of the 'Thirties."

The misunderstood spirit of modernism in American culture as expressed by John Dos Passos and magazines of the 30's had already been clarified in 1922 with the appearance of Sinclair Lewis' *Babbit.* In *Babbit* Lewis provides his readers with an example of the 'modern' American businessman living in a state of pre-recognition of all that the arts might provide him. Lewis several times characterizes his boobish hero as a sleeping child lost among the modern advances of capitalist ingenuity.

For example, in "that residential district of Zenith known as Floral Heights" he describes the bedroom of Babbit Manor as both modern and standardized, an interchangability of style — not caring which style belonged. For their house "was not a home... ready for people who would stay one night, go without looking back, and never think of it again."

In the 'zenith,' the 'heights,' a dozing citizenry ironically ignores their homes.

The "towers of Zenith" that reach up through the morning mist are reaching towards nothing lasting, nothing truly unified with the human quotient: all *seems* to be designed for supermen and supercities, but the people within have advanced not one bit. Babbit, after all, is proudest, among his many prides, of "that modern and efficient note-book which contained the addresses of people whom he had forgotten... stamps which had lost their mucilage." A world unglued!

Babbit exults in his "nationally advertised and quantitatively produced alarm-clock, with all modern attachments ... his hard, clean, unused-looking bathroom... porcelain and glazed tile and metal sleek as silver, clear glass set in nickel, so glittering and so ingenious to resemble an electrical instrument-board." However, in spite of the material, in this Deco dream home, the inhabitants are disturbed by the same human problems — infidelity, lust, thwarted ambitions, prejudices, sickness — all that has always been there. In short, the human imprint.

In the Spring of 1926 (four years after *Babbit), Vanity Fair,* sent Theodore Dreiser on a fact-finding mission to Florida. (The *Miami Herald* had just run a record-setting issue of 504 pages, almost all speculative advertisements for never-never land developments in the marshes.)

What was this miracle that advertising and snobbishness had wrought? Dreiser wrote three long pieces for the magazine during the summer of 1926, just before the disastrous hurricane that wiped the boards clean, and his articles are models of incomprehension and perception both. Apparently the naive farm boy was expecting a transformation of the American spirit along the lines of the fantastic promises made in the magazine ads, for he heaps scorn on the hundreds of thousands of Indianans and Georgians whose over-heated cars blocked the one-lane roads and literally made Florida "all full-up." Dreiser recoiled in horror from the "Methodists and Baptists" peering out from behind the slick facades, but he was apparently not smart enough to avoid dropping several hundred of his own dollars in one waterlogged paradise.

Today we must be wiser. Where else in this country, given the decay of urban life and the danger of gentrification, can artists and especially writers find a tangible way to get in touch with the 'thirties ideal of realistic modernism? The Deco District is unique for providing an opportunity to learn from the reachable past. To avoid the excesses of speculative corruption; to abolish prejudice and stereotype, whether racial, religious, or gerontological; to blend the innocence of pure design with the needs of the present — this is what the Plan has to say to us today.

APPROPRIATE PRESERVATION

- Layering of smooth stucco planes
- Rhythm of recessed balconies provides horizontal balance to vertical center entry bay
- Entryway made important by vertical emphasis of pilasters and window openings
- Replacement aluminum casement windows resemble original industrial sash
- Original details retained; scuppers, pipe rails, pipe columns, balcony doors, entry lights
- Doors, lights and planters are all integral features of the building design to be preserved

RESIDENTIAL DESIGN GUIDELINES

UNSYMPATHETIC REMODELING

- Jalousie porch enclosures and awning hide original pattern created by plane of center/balcony wall and the recessed balconies
- Facade fragmented by different treatments
- Air conditioners should located off street facade
- Original horizontal trim missing
- Original pipe rails covered
- Awning over entry too large; diminishes vertical emphasis of central bay
- Colonial diamond paned windows, doors, eagle and lanterns inappropriate on an Art Deco building
- Brick or permastone planters seem detached from the facade

MIAMI BEACH PRESERVATION ORDINANCE: LOOKING FORWARD TO THE FUTURE WITH NOSTALGIA

By Joseph Fleming
Attorney, Author, Plan Ordinance

Mayor Daley of Chicago once remarked that he "looked forward to the future with nostalgia." This is the purpose of the Miami Beach Preservation Ordinance. It provides a legal system to enable protection of historical resources, while still enabling development of the architectural district.

An historic ordinance designed to preserve the buildings and encourage development was proposed in the plan. The following sections were suggested:

1. The purpose of the ordinance is to provide historical preservation while enhancing properties and strengthening the economy of the city.

2. An Architectural District Council, including historians and developers, is established to represent a cross-section of the community. The Council resolves the differences that arise between protection of historical resources and their development. The Council can: a) adopt criteria for identification of significant buildings and sites, b) establish an inventory and a preservation plan, and c) issue certificates of appropriateness based upon design guidelines. These certificates approve modifications of structures so as to insure appropriate change within the area.

3. The Boundaries of the District are the same as the area listed in the National Register of Historic Places.

4. Design guidelines and rules to insure fairness will be developed. This fosters change in a manner consistent with protection of the District.

The preservation ordinance balances the various interests that may be included in property ownership. A procedure for appeals is established, so that the final authority is vested in the City Commission. At all times the elected representatives of the citizens of Miami Beach make the ultimate determination concerning design criteria or demolition of the building.

The City has proposed a variation of this ordinance to include 'owner consent." Owner consent basically means that the owners must agree to be bound by the ordinance. Since many owners will not agree, the ordinance has no force. This is inconsistent with zoning for historic and architectural purposes because owners can construct or remodel their buildings without regard to design and historic criteria. The whole concept of architectural districts is based upon the legal validity of government using zoning regulations to achieve a specific purpose. Thus, the question of establishing a strong District is only based upon the commitment of the City. Its legal precedents are clear.

Architecture, as any art form worth preserving, requires designing within restraints. In poetry or music certain utilization of a structure may enhance free expression. Providing a framework in an architectural district for developers may enhance the ultimate form of expression while preserving the value of the property.

FOCUSING ON THE MUSEUM DISTRICT

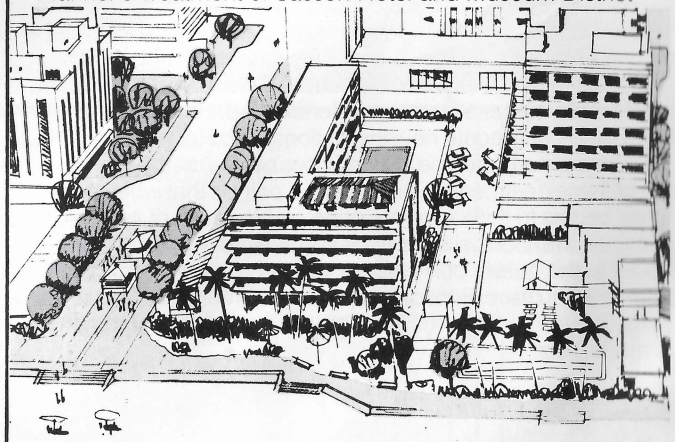
by Stuart Grant; Architecture, University of Florida

The Museum area is a perfect place where artists, writers, and professionals would enjoy living. The Bass Museum... Library Park ... and green spaces... hotels such as the Plymouth with it's World's Fair imagery ... the Abbey's Floridiana sculpture ... the Governor's stainless steel, contribute to the area's character.

The planners chose the corner of 21st Street and Collins as an example of the developmental approach. On it stands The Sasson Hotel, (originally the Dempsey-Vanderbilt with the Jack Dempsey bar designed in 1937 by Henry Hohauser). The hotel is a masterpiece of Deco (as opposed to moderne) featuring friezes and dramatic vertical and horizontal elements. A new building and a tennis court is proposed on a parking lot to increase use and density in the museum area.

Stuart Grant Treatment of Sasson Hotel

My alternative is to reestablish the original Collins Avenue appearance by planting in front of the hotel and restoring the store fronts to Hohauser's original plan. Added to the hotel would be a new wing conforming to the height and design of the first Dempsey-Vanderbilt. The resort hotel could be enhanced with a pavillion and landscaping connecting to a linear park.


Planner's Treatment of Sasson Hotel and Museum District

PUTTING THE PLAN TO WORK

by Paul Rothman
Writer

The Art Deco District of the future will recapture the spirit and fantasy of its youth. Beckoning visitors to discover each of the special areas, the district provides an integrated lifestyle to visitors and residents. Our discovery will begin at the entry points where flags, fountains, palms, and neon will celebrate the style in a tropical setting. Among many locations trams will carry people from 5th Street to streamlined hotels on Ocean Drive. Across from the hotels, like the French Riviera, a promenade of lush coconut and palm trees line the white sandy beach that fronts on the green Atlantic.

The sounds of organ grinders, parrots, and outdoor musicians will fill the air. Nostalgia for an era gone by will come to life even as people stroll and shop in the most elegant boutiques. A city alive — full of its past — optimistic about its future. Is this just a fantasy or does the plan offer Miami Beach a fresh new approach to recasting its image into the most unique of possibilities.

Climate, setting, history, density, scale, design, and people are the concepts...the tools of the trade. The architects have used all of these elements to develop a series of innovations—a window into our future. These are the gluten of an integrated effort to bring the geographic, economic, human, and physical aspects of a community into focus. But it is up to the community to choose its course.

For example, in the plan the architects developed prototypical reuse studies to demonstrate that sensitive preservation and adaptive use of historic buildings can be profitable. Four buildings were selected to illustrate this point; the Waves for upgrading tourist hotels; Habana Hotel and Meridian Apartments for family, elderly, and congregate housing options; and Rollins restaurant for a commercial prototype. (Space does not permit the reprinting of all of these treatments.) The essential point is that when a community begins to think in terms of profitable reuse of its present resources, the financial success—its measure—begins to relate directly to the quality of life issues which brought people to the area in the first place. Public rights vs private interests are brought into resonance because the intention and goals of the community are made clear.

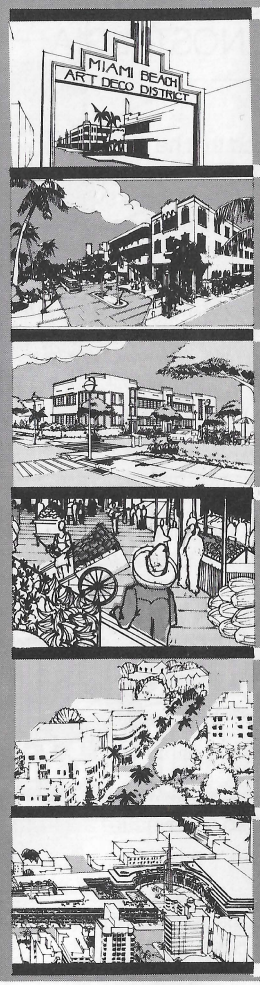
And it is a community based conception which the planners suggest. In this context the plan elements are meant for benefit to all groups. Ocean Drive, Lower Collins Ave., and Washington Avenue now serve most elderly and Hispanics. Imagine a future where the elderly, Hispanics and tourists and business people can use a tramline as a major way to move within the district. After a shopping trip on Washington Ave., or Lincoln Road we find ourselves catching the tram to Ocean Drive for a swim followed by a casual outdoor demitasse at the breezy outdoor Cafe Cardozo. This trip is a delight to the eye. On Ocean Drive first floor spaces will be transformed into daytime and nighttime cafes. Widened sidewalks lined with beautiful tropical plants will link the hotels to Lummus Park. The Deco motif will be everywhere. Even once common streetlamps and benches, redesigned to harmonize with the district, will reach out to you in their sleekness and chrome like functionalism.

In our future District the juice bars and health spas on Collins Ave. will serve residents of refurbished studio apartments. Miami Beach will be the only place in the world whose citizens and guests could swim in the Atlantic, sun on the beach, walk on shaded streets lined with Art Deco buildings, while revelling in the lifestyle of the 30's. In this location the roots and identity of Miami Beach will be preserved. The appeal will be to visitor and resident alike ... the sharing of a wonderful natural, yet, urban ecosystem that will be unique in the American experience.

This plan with all of its design and land use nuances was never intended to be the final determination of just how Miami Beach should use the district. Admittedly there are tremendous economic and legal impediments to its execution.

And yet, when our leaders believe in possibility they reach for it. For example on Washington Ave. business people have banded together with color consultants in a project funded by Dade County Community Development to repaint their storefronts. This program is working because government, residents, and business are cooperating. The project highlights why this plan is so important. If for no other reason than the presentation of our historic past in an imaginative way this plan succeeds. Not necessarily in all of its specifics but in its capacity to raise our level of appreciation beyond the obvious into the future.

IMPLEMENTATION SCHEDULE



GENERAL CITY POLICIES

TARGET AREA I
OCEAN DRIVE
LOWER COLLINS AVE.
WASHINGTON AVE.

TARGET AREA II
RESIDENTIAL NEIGHBORHOOD

TARGET AREA III
THEME MALLS ON ESPANOLA WAY
AND LINCOLN ROAD MALL

TARGET AREA IV
MUSEUM AREA

TARGET AREA V
LARGE HOTELS
VANITY FAIR

IMPLEMENTATION AND IMPACT

A development strategy requires: formation of a District task force; appointment of a manager; adoption of a strong historic ordinance; use of private sector incentives (mortgage pool, transfer of development rights) tax incentives and the commitment from all parties.

PHASE IA MONTHS 1-6	PHASE IB MONTHS 7-12	PHASE II YR. 2	PHASE III YR. 3	PHASE IV YR. 4-6	PHASE V YR. 7-10
Establish District Task Force and Manager Adopt Historic District Ordinance Update Population Studies Conduct Traffic Study	Design and Implement Tram-line System Attract Developers for Collins Avenue and Museum Area Development Sites Establish Facade Grants Programs for Commercial Areas				
Complete Public Improvements on Washington Form Merchants Association on Washington Avenue	Ocean Drive Public Improvements Ocean Drive Hotel Rehabilitation Collins Ave. Development Sites Washington Avenue Facade Program	5th Street Gateway and Visitor's Center Public Improvements on Collins and Side Streets			
Promote Facade Rehabilitation and General Upgrading, Code Compliance	Target Available Properties for Retiree and Family Housing		Public Improvements on East-West Streets	Public Improvements on North-South Streets	
Form Owners Associations Develop Programs to Attract New Merchants and Promote Thematic Merchandizing	Lincoln Road Facade Grants Espanola Way Facade Grants	Lincoln Road Sculpture Garden	Public Improvements on Lincoln Road, Espanola Way		
		New Development Sites on 23rd Public Improvements on Collins (21-23) and 23rd Street Gateway Image at 23rd and Collins	Museum Area Public Improvements and Linear Park		
Form Hotel Owner's Association	Acquire Sites for Vanity Fair	Prepare Development Guidelines for Vanity Fair Public Improvements on Collins from 16th-21st	Vanity Fair Development Public Improvements 16th St. Pier and Street Linkages		

Miami Beach is at a crossroads. It must decide on the future of this District before it is destroyed by development. The challenge and opportunity presented by this Plan can make the District a major attraction for the creation of a foundation for a future. The impact of this effort would be:

PHYSICAL

1) The plan will restore the natural environment of the barrier island.

2) Architecture will be preserved and quality of life will be enhanced by pedestrian environments.

ECONOMIC

1) Creation of hundreds of construction jobs and permanent jobs.

2) Improved commercial and housing to increase property values.

In other cities preservation resulted in increased retail sales of 25% to 125%; increased property value of 11% to 43%; substantial decrease in crime; and private investment from $4 to $80 million dollars.

SOCIAL

The district will be a better place to live or visit. Improved conditions including: congregate living to respond to the medical and support services needs of the elderly; revived cultural and commercial centers will result in greater civic pride.

PLATT
'80

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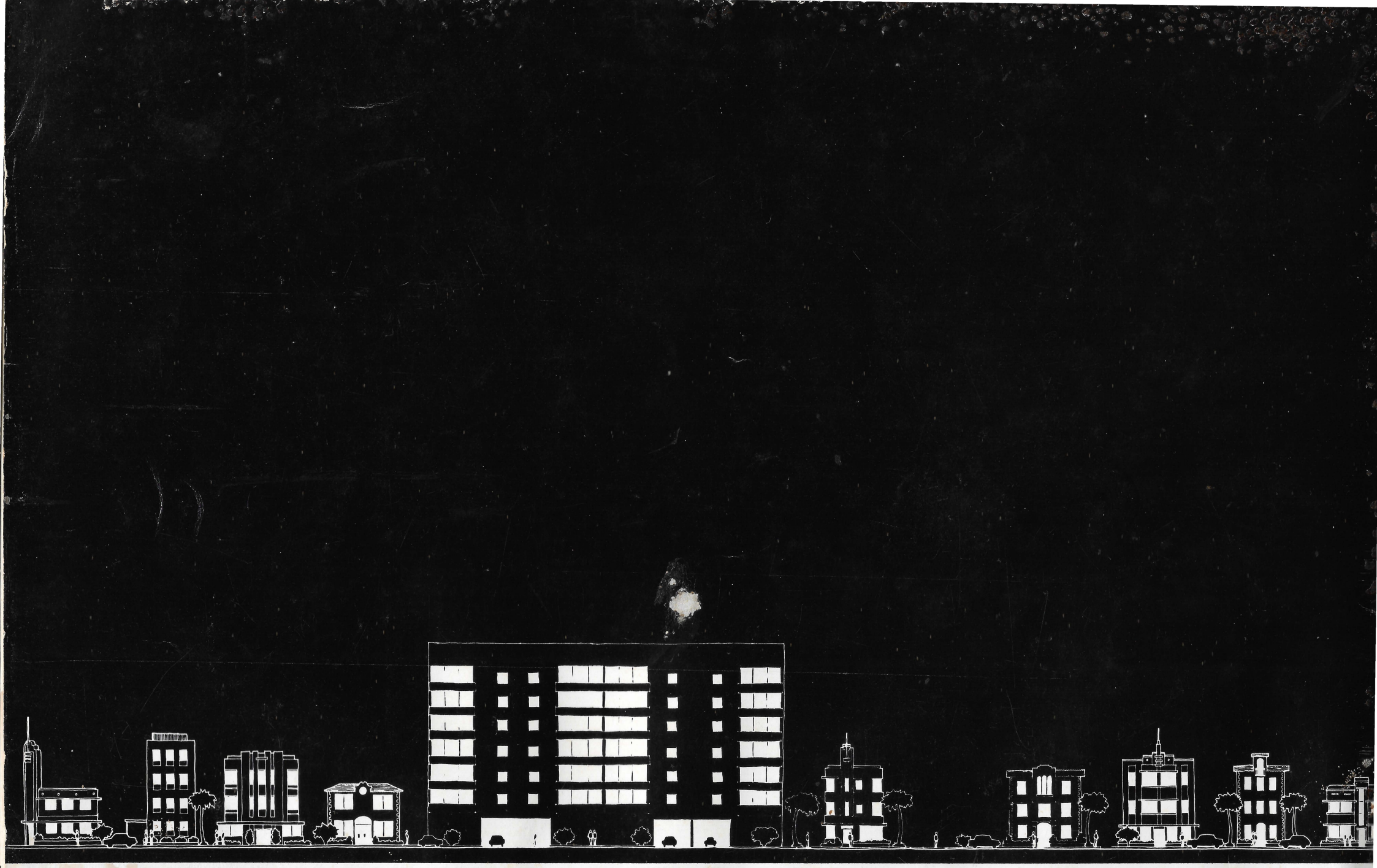

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